

**GLOBUSZ** PUBLISHING

# O Mother Divine!

Poems Based on "Shree Adi Shankara's Ananda Lahari"



TRANSLITERATION AND ENGLISH RENDERING

by

**"SHREEVIDHYOPASAКА YOGI"**  
**SHREE BHASURANANDA NATH**

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## GURU STUTI

*// sadAshiva samArambhya  
shankara AchArya asya madhyamam  
asmad guru paryantam  
vandE guru paranpara //*

Beginning with Lord Sada Shiva  
Shankara Acharya being the middle one  
Unto my divine master [teacher]  
I bow down and salute to the tradition of the divine teachers.

*// asmad guruvarENyam  
brahma Rushi shree lakshmidharam  
shree deshika AchArya pAda yugmE  
satatam nata mastka abhivAdam karishyamaham //*

My divine master Brahma-rushi  
Shree Lakshmidhara Deshika Acharya  
The initiator into the divine,  
I ever bow down my head at  
The lotus feet of my divine master.

*// vandE guru pada dwandwam  
avAngmAnasa gOcharam  
rakta-shukla prabhA mishram  
atarkyam trai-puram mahA //*

I salute the lotus feet of my divine teacher  
Whose greatness cannot be understood by intelligence  
They are radiant with mixed Red and White rays  
Beyond any logic and Supreme and divine in the three  
worlds.





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utmost tender care.

**Shree Bhasurananda Nath.**





## FOREWORD

It is my humble opinion that India holds esoteric Tantric texts that are of the greatest importance for the future welfare of humanity. So many books on Yoga and Spirituality that have been published in the West are irrelevant and insignificant when compared with the great number of literary gems of wisdom in India that have still not been made available in English, except for a few instances, and then only on the Internet. One of the most important of these is Soundarya Lahari. We are very grateful to Shri Bhasurananda Nath for his dedication and devotion to Mother Divine for undertaking the demanding task of translating Soundarya Lahari into English for the benefit of all who have the knowledge and experience, to fully appreciate his wonderful achievement.

MR. GENE KIEFFER, Director  
THE KUNDALINI  
RESEARCH FOUNDATION LTD,  
CONNECTICUT,  
USA.







## TRANSLITERATION AND PRONUNCIATION KEY

The English alphabet	Pronounced as	In the word	
a	o	<u>ton</u>	
A, aa	a	<u>blast</u>	
i	i	<u>grief</u>	
ee	ee	<u>feel</u>	
u	u	<u>full</u>	
U, oo	oo	<u>root</u>	
e	e	<u>gem</u>	
E	ay	<u>ray</u>	
ai	y	<u>by</u>	
o	o	<u>oh</u>	
O	o	<u>grow</u>	
ow	ow	<u>bow</u>	
um	um	<u>umbrella</u>	
ah`	h	<u>half, oh</u>	
k	k	<u>coke</u>	[soft sound]
kh	kh	<u>khomeni</u>	[coerce sound]
g	g	<u>go</u>	[soft sound]
gh	gh	<u>ghee</u>	[coerce sound]
ng	ng	<u>finger</u>	[nostril sound]
ch	ch	<u>chill</u>	[soft sound]
Ch	ch	<u>catch</u>	[coerce sound]
j	j	<u>jams</u>	[soft sound]
jh	jh	<u>jhar</u>	[coerce sound]

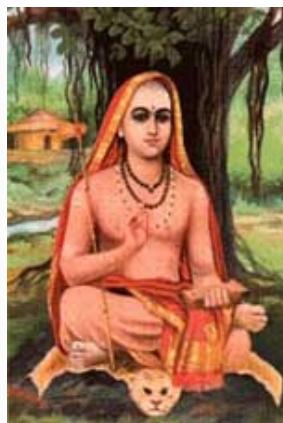
n^	n	French	
T	t	<u>tin</u>	[soft sound]
Th	t	<u>shunt</u>	[coerce sound]
D	d	<u>den</u>	[soft sound]
Dh	dh	<u>adhere</u>	[coerce sound]
N	n	<u>blunder</u>	[nostril sound]
t	t	<u>birth</u>	[soft sound]
th	th	<u>thumbs</u>	[coerce sound]
d	th	<u>that</u>	[soft sound]
dh	dh	<u>dhony</u>	[coerce sound]
n	n	<u>not</u>	[nostril sound]
p	p	<u>pal</u>	[soft sound]
ph	ph	<u>loophole</u>	[coerce sound]
b	b	<u>ball</u>	[soft sound]
bh	bh	<u>abhor</u>	[coerce sound]
m	m	<u>mother</u>	[nostril sound]
y	y	<u>yard</u>	
r	r	<u>ran</u>	
l	l	<u>lock</u>	
v	v	<u>valve</u>	
sh	sh	<u>Ishwar</u>	
Sh	sh	<u>shoe</u>	
s	s	<u>son</u>	
h	h	<u>home</u>	
L	l	<u>girl</u>	
Ru	r	somewhat between <u>r</u> and <u>ri</u>	
RU	r	somewhat between <u>ra</u> and <u>ree</u>	





## INTRODUCTION

Shree Adi Shankara s Ananda Lahari



Adishankara composed *soundarya lahari* in Sanskrit. Soundarya lahari has hundreds of verses in praise of mother divine. The first forty-one verses relate to the secrets of *shreevidya tantra* and referred to, or categorized as, *ANANDA LAHARI*. *Ananda lahari* means the overflow of bliss. The subtle form of mother divine is, very beautifully narrated in this work.

I have given the transliteration of the Sanskrit text, as well an English rendering for the verse. However, I am not a professional writer, the zeal to present the beauty of the Sanskrit verses, compelled me to do this task. This is the first flower from my literary garden.

This work would not have completed or published, but for the active support and from time-to-time encouragement provided by Mr. GENE KIEFFER, Founder and Director of THE KUNDALINI RESEARCH FOUNDATION LTD, Connecticut, USA. He is an ardent supporter of Hindu tantric texts and wishes from his heart for their translation into English. He is a direct disciple of Pt Gopi Krishna, and has been responsible for the publication and preservation of many of the documents and books written by Pt Gopi Krishna.

This work is undertaken while keeping in mind the people who know English. The intention of this publication is to propagate the age-old Hindu tantric works, which still hold good, in this 21st century.

Thank you very much,  
Bhasurananda Nath.







## DEDICATION.

I TAKE THIS AUSPICIOUS OCCASION, TO HUMBLY DEDICATE THIS SMALL PIECE OF WORK,  
TO THE LOTUS FEET OF MY DIVINE GURU DEV HIS HOLINESS SHREE LOLLA  
LAKSHMIDHARA DESHIKA ACHARYA .

IT IS HIS KNOWLEDGE, SPONTANEOUSLY FLOWING THROUGH OUT THIS WORK.

IF ANY MISTAKES OR ERRORS ARE CREPT IN, I SOLEMNLY TAKE THE RESPONSIBILITY FOR  
THE SAME, AND REQUEST THE LEARNED TO EXCUSE ME FOR THE SAME.

I REQUEST THE LEARNED AND WELL WISHERS, TO E-MAIL THE ERRORS AND MISTAKES  
THEY FIND IN MY WORK. THEREFORE, I CAN CORRECT THEM IN THE NEXT EDITION.

I WELCOME SUGGESTIONS FROM EACH AND EVERYONE, FOR THE IMPROVEMENT OF  
THIS WORK.

SHREE BHASURANANDANATH,  
[THE AUTHOR]

E MAIL:

[bhasura.yogi@hotmail.com](mailto:bhasura.yogi@hotmail.com)

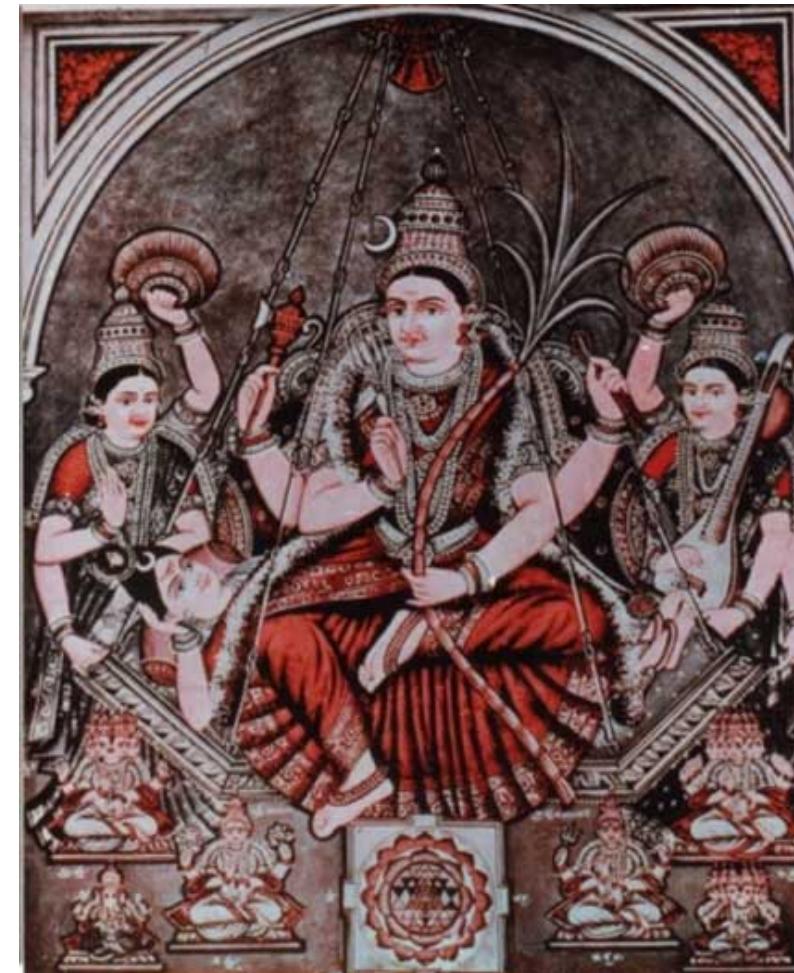
[bhasura.yogi@yahoo.co.in](mailto:bhasura.yogi@yahoo.co.in)







## MOTHER DIVINE SHREE LALITA DEVI



### CONTEXT:

Adishankara sings in praise of mother divine, samaya by name.

### TRANSLITERATION OF THE TEXT:

*// Shivah shaktyaa yuktO yadi bhavati shaktah prabhavitum*

*nachE dEvam dEvO Nakhalu kushalah spanditu mapi  
atastwaam aaraaDyaam hari hara virinchaadhibhirapi  
praNantum stOtumvaa katha mkRuta puNya prabhavatI // 1 //*

POETIC RENDERING:

O mother divine!  
Accompanied by Thee,  
Shiva is capable to create the Universe.  
In Thy absence, the bright and  
Ever auspicious Shiva, is not able  
Even to make a move for himself.

O mother divine!  
So, Thou art worshiped by the Trinity,  
And as well, by the other deities;  
Such being Thine supremacy.  
How one can be able to  
Salute Thee, or sing in praise of Thee?  
Unless, he did not have,  
The meritorious and pious  
Deeds of previous births.

FOOTNOTES:

AjnA =command; chakra= wheel, disk; Ajna chakra is situated AT THE CENTRE OF THE FOREHEAD [near the pineal gland]. samaya= the sixteenth phase of moon ever lasting and without change. Samaya is the sixteenth phase of moon, not visible to the naked eye. It is only perceivable through the eye of wisdom by the accomplished practitioners of yoga.

CONTEXT:

Adi Shankara praises, the glory of the little dust beneath the lotus feet of mother divine in this second verse.

TRANSLITERATION OF THE TEXT:

*// taneeyansam pamsu m tavacharaNa pankEruha bhavam  
Virinchi sanchinvan virachayati IOkaa navikalan  
VahatEnam showrih kathamapi sahasrENa shirsaam  
harah samkshudainam bhajati bhasmOddoolhana vidhim // 2 //*

POETIC RENDERING:

O mother divine!  
Availing a little dust of Thy lotus feet,

Brahma creates the Universe,  
Without any error or flaws.

O mother divine!  
Availing a little dust of Thy lotus feet,  
Vishnu bares it, somehow  
On his thousand heads.

O mother divine!  
Availing a little dust of Thy lotus feet,  
Shiva melts it to ashes,  
And coats his entire body.

#### FOOTNOTES:

It is to be understood, that the little dust of the lotus feet of mother divine, are the root cause for the creation, sustenance and destruction.

CONTEXT: Adi shankara further glorifies, the little dust of the lotus feet of Mother divine .

#### TRANSLITERATION OF THE TEXT:

// Avidyaanaa mantastimira mihira dweepanagaree  
jadanaam chaitanya stabaka makranda sruti Jharee  
daridraaNaam chintaamaNi guNanikaa janma jaladhow  
nimagnaanaam dumShtRaa muraripu varaahasya bhavati //3 //

#### POETIC RENDERING:

O mother divine!  
The little dust of Thy lotus feet is  
The city where the sun rises  
For those, who suffer from ignorance.

O mother divine!  
The little dust of Thy lotus feet is  
The spontaneous flow of intellect,  
To those who are mentally idle.  
O mother divine!  
The little dust of Thy lotus feet is  
A collection of wish-fulfilling precious gems,  
To those who are poverty stricken.

O mother divine!  
The little dust of Thy lotus feet is  
The tusk-like teeth of Adi varaha

To those drowning in the sea of  
The eternal-birth and death.

FOOTNOTES:

Wish fulfilling precious gem =chintAmaNi; Adivaraha =one of the incarnations of Lord Vishnu to save the mother earth. He killed the demon Mura by name, in the form of a bear. He elevated mother earth from the sea with his tusk like teeth... the story from the epic

CONTEXT:

Adi shankara highlights the differences between, Mother divine and other gods. Further, he establishes the supremacy of mother divine.

TRANSLITERATION OF THE TEXT:

// *twadanyah paaNibhya mabhyavaradO daivatagaNah  
twanEkaa naivaasi prakaTita varaabheetyabhinaya  
bhayaat tratum daatum phalampicha vaanchaa samadhikam  
sharaNyE IOkaanaam tava charaNaaEva nipiNow // 4 //*

POETIC RENDERING:

O mother divine!  
The Saviour of the Universe!!  
The deities other than Thee,  
With their two hands posing  
The postures of boon granting,  
And dispelling of all the fears.

O mother divine!  
Where as Thou art not showing  
Apparently as the rest of the deities,  
The postures of, abhaya and varda.  
O mother divine!  
On thinking, it is understood,  
That Thy feet are capable enough,  
To dispel the fear and bestow,  
More than the devotee desired.

FOOTNOTES:

abhaya = free from fear, providing fearless-ness  
Varada = granting boons, fulfilling the desires.

## CONTEXT:

Adi shankara beautifully illustrates the power of the kind looks of mother divine.

## TRANSLITERATION OF THE TEXT:

// hari stwaam araadhyaa praNatajana sowbhaagya jananeem  
puraa naaree bhootwaa puraripi mapi kshObha manayat  
smapOpi twaam natwaa ratinayana lEhyEna vapushaa  
muneenaa mapyantah prabhavati hi mOhaya mahataam // 5 //

## POETIC RENDERING:

O mother divine!  
Provider of riches and beauty,  
To those, who worship Thee.

O mother divine!  
Once Lord Vishnu worshiped Thee,  
And disguised as a beautiful lady  
And aroused lustful desires,  
In the heart of Lord Shiva,  
The destroyer of the three cities.

O mother divine!  
The cupid worshiped Thee,  
And excited with Thy  
Compassionate glance  
got a beautiful body,  
Which is a feast to the  
Eyes of his consort rati.  
O mother divine!  
With that beautiful body,  
He is arousing lustful desires,  
In the minds and hearts of  
The Great sage and saints.  
Who are engaged in rigorous  
Penance, in the thick, wild forests.

## FOOTNOTES:

rati = the wife of love god, manmadha, the cupid.

## CONTEXT:

Adishankara narrates the victory of cupid, as a result of his devotion to Mother Divine.

#### TRANSLITERATION OF THE TEXT:

// *Dhanuh powshpam mowrvee madhukaramayee panchavishiKah*  
*Vasanta ssamantO malayamaru daayOdhna rathah*  
*tathaa pyEkah sarvam himagirisute kaamapi kRpaam*  
*ApangaattE labdwaa jagadida manangO vijayatE // 6 //*

#### POETIC RENDERING:

O mother divine!  
ManmadhA the love god,  
With the bow made of flowers,  
The honeybees being its string,  
With only five flowers as arrows,  
The spring being his companion,  
The mountain breeze being his chariot,  
The cupid himself without body,  
And with these useless paraphernalia,  
Manmadha single-handedly,  
Won the whole world lonely.  
In spite of all these odd shortcomings.

O mother divine!  
The daughter of the  
Himalaya Mountain!  
It is no wonder to me,  
As it happened as such,  
As the cupid possessed  
The compassionate and  
Love showering side-glance  
Of Thy tender lotus eyes.

#### FOOTNOTES:

Himalaya=the place where huge quantity of ice accumulates  
Manmadha = the love god, cupid.

#### CONTEXT:

In this verse, the poet narrates the gross form of mother divine and her beauty, as it appears to the devotee, in the heart lotus, anAhatachakra.

#### TRANSLITERATION OF THE TEXT:

// kwaNatkAncheedAmA karikalabha kumbha stananata  
parikSheeNAmadhyE pariNata sharatchandra vadana  
dhanurbANAn pAshaM sRuNi mapi dadhAnA karatalaih:  
purastA dAstAm nah: puramadhiturAhO purushikA // 7//

POETIC RENDERING:

O mother divine!  
Thy waist is adorned  
With the golden waist belt  
Of ringing little bells.

O mother divine!  
Thy waist is, a little bent  
And lean with the weight of  
Thy two globe-like full breasts.

O mother divine!  
Thy face is shining  
Like the Full moon  
In the autumn season.

O mother divine!  
Thy lotus like four hands holding,  
The sugar cane bow, flower arrows,  
The golden spur and the lasso.

O mother divine!  
The male ego form of Lord Shiva!  
Appear before us!  
Comfortably seated in a lotus posture.

FOOTNOTES:

anAhatah: = the heart centre, [not the physical heart, the centre of feeling faculty]  
chatur +vidha = four types of, aikya = union, anusandhAnam = enjoining.  
Sushumna = the canal in the centre of the spinal cord.

CONTEXT:

Adi shankara describes the abode of mother divine according to samayAchara.

TRANSLITERATION OF THE TEXT:

// sudhA sindhOrmadhYE suraviTapi vATi parivRtE  
maNidweepE neepOpavanavati chintAmaNigRuhE

*shivAkArE manchE paramashiva paryanka nilayAm  
bhajanti twAm dhanyAh: katichana chidAnandalahareem //8//*

POETIC RENDERING:

O mother divine!  
In the middle of the sea of nectar,  
Lies the island of jewels.  
In this island, the garden of red flowers  
The heavenly trees surround this.  
In the middle of the garden is  
The palace of chinta-mani stones.

O mother divine!  
There on the triangular cot,  
On which, Sada-shiva becomes the mattress;  
Thou art sitting on Him,  
As personified wisdom shining,  
With spontaneous flow of bliss.

O mother divine!  
Only a select fulfilled elite,  
Entitled to Thy grace,  
Serve and worship Thee.

FOOTNOTES:

yogi= the devotee, who meditates or mentally performs the ritual according to samaya path. Chintamani  
= the wish fulfilling gem.

CONTEXT:

Adi shankara explains the subtlest form of meditation.

TRANSLITERATION OF THE TEXT:

*// maheem mUIAdhArE kamapi maNipUrye hutavahm  
Sthiam swAdhisShtAnE hRudi maruta mAkaSh mupari  
manOpi bhRUmadhyE sakalamapi bhitwA kulapatham  
sahasrArE padmE saha rahasi patyA niharahsyE //9//*

POETIC RENDERING:

O mother divine!  
Thou begin the upward journey,

Through the sushumna subtle passage,  
To reach Thy consort Lord Shiva.

O mother divine!  
Thou art piercing the mUAdhAra chakra,  
And surpass the earthly senses of smell,  
Taste, seeing, touching and hearing.

O mother divine!  
Thou art piercing the maNipUraka chakra,  
And surpass the watery senses of smell,  
Taste, seeing, touching and hearing.

O mother divine!  
Thou art piercing the swAthishTAna chakra,  
And surpass its fiery senses of  
Seeing, touching and hearing.

O mother divine!  
Thou art piercing the anAhata chakra,  
And surpass its lively senses of  
Touching and hearing.

O mother divine!  
Thou art piercing the vishuddha chakra,  
And surpass the sound,  
A unique property of space.

O mother divine!  
Thou art piercing the AjnA chakra,  
The psychic centre  
In between the two eyebrows.

O mother divine!  
Thou art piercing the sushumna channel  
Reaching the Thousand petalled lotus,  
And have a romance with Thy consort-SadAshiva.

#### FOOTNOTES:

The various chakras and Their Sanskrit names are bound to appear in the poems. Hence a detailed account of the chakras are given, with the abbreviation their place of existence and form as well, according to raja yoga and tantra yoga. According to the tantric scriptures, the human body is the miniature replica of the Universe. The Universe is a macro- form, where as the human- body is a micro- form, of the Universe. The difference is only of quantity. Hence, the tantrics holds that, the miniature form of Universe exists in human-body. The seven upper worlds, their abbreviation, expansion and location of the same in the human body are given below.

1. bhooh: Means bhoo- LOka, which is situated in the sacral plexus. it is called moolAdhAra chahra. According to Raja-yoga it is a four-petal lotus situated opposite anus. According to Tantra yoga, it is a triangle situated in the central vertex of the four petaled lotus of raja yogi s.
2. bhuvah: Means bhuvarlOka, which is situated opposite the genitals. It is called swAdhishtAna chakra, which is a six-petaled lotus according to raja yoga. It is an eight gonal- star according to tantra yoga and situated in the central vertex of the six petaled lotus.
3. suvah: Means suvarlOkawhich is opposite the navel. It is called maNipooraka chakra, which is a ten-petaled lotus according to raja yoga. According to tantra yoga it is a ten-gonal star, which is situated in the central vertex of the ten petaled lotus.
4. mahA: means maharlOka, which is opposite the heart. It is called anAhatah: chakra, which is a twelve-petaled lotus , according to raja yoga. According to tantra yoga it is a ten-goanal starsituated in the vertex of the twelve petalled lotus.
5. janAh: Means janarlOka situatedopposite the throat. It is called vishuddhichakra, which is a sixteen-petaled lotus, according to raja yoga. It is a fourteen-gonal star situated in the central vertex of the sixteen petaled lotus, as to tantra yoga.
6. tapah: MeanstapO lOka situated at thecentre of the forehead. It is called AjnA chakra which is a two-petal lotus, according to raja yoga.  
According to tantra yoga, the vertex of the two petalled lotus is split into two. So an Eight petal lotus in one of the central vertex and sixteen petalled lotus in the centre of the other vertex . an eight petalled lotus and a six petal lotus represent the Ajnaa- chakra of tantra yogi s.
7. satyam: means satya lOka which is in the brain centre and called sahasrAra means a thousand or infinite. It is a Thousand-petal lotus according to raja yoga. Crown of all the other chakras. According to the tantra yoga it is a Thousand-gonal star, situated in the central vertex of the thousand petalled lotus.

The lower seven world s names are as follows:

1 atala 2 vitala 3 sutala 4 talAtala 5 rasAtala 6 mahAtala 7 pAtAla.

These seven worlds are also do have a corresponding place in the human body, in a miniature form. However, the details are not furnished here, as they are not necessary.

Bhoooh + lOka =earth+ world, our earth planet;

bhuvah: etc are the higher worlds and Satya lOka is the highest of these fourteen worlds; patala being the lowest.

#### CONTEXT:

Adi shankara beautifully narrating the affects that take place in the body of the devotee, after the romance of the divine couple, mother divine with her consort Shiva.

#### TRANSLITERATION OF THE TEXT:

// sudhA dhArA sArai shcaraNa yugalhAntarvigalhtaih:  
Prapancham sinchantee punarapi rasAmnaaya mahasah:  
avApya swam bhUmim bhujaganisha maduShTha valayam

*swmAtmAnam kRutwA swapishi kulakundE kuhariNee // 10 //*

POETIC RENDERING:

O mother divine!  
Thou art drenching the whole body  
Of seventy two Thousand nerves;  
With the nectar like elixir flowing  
From in-between Thy lotus feet.

O mother divine!  
Thou art leaving the sahasrAra,  
The moon of nectar like rays,  
And proceeding to Thy native place.

O mother divine!  
Once again attaining  
Thy original form,  
Thou art sleeping  
Like a coiled serpent  
In the tiny hole of  
The mUAdhara chakra.

FOOTNOTES:

sahasrAra = the lunar space, situated at the top of the head; the place where the bio-elixir stored.  
Oozes, O3; mUAdhara chakra = the base chakra with earthen properties, triangular form.

CONTEXT:

Adi shankara narrates the formation of shree chakra .

TRANSLITERATION OF THE TEXT:

*// chaturbhi shreekaNTai shiva yuvatibhih: panchabhirapi  
Prabhinnabhi shambhO rnavabhirapi mUla prakrutibhih:  
chatushchatvArimsh dwanudalha kalAshratrivalaya  
trirEshAbhi swartham tava sharaNa kONAh: pariNatAh: //11//*

POETIC RENDERING:

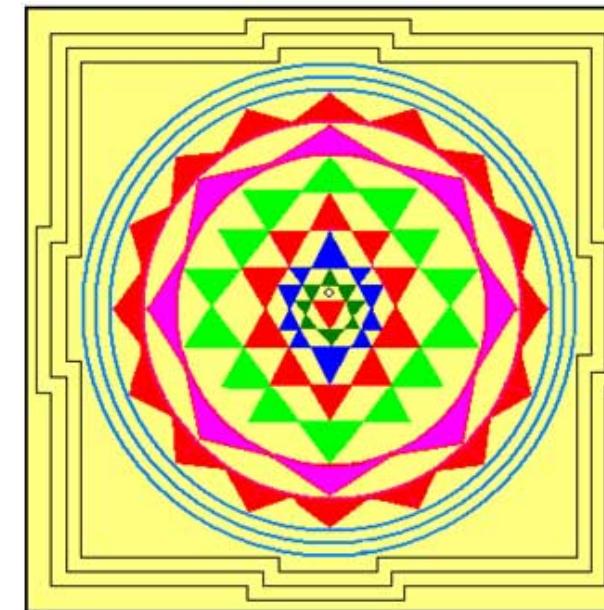
O mother divine!  
The four upward triangles of Shiva  
And the five downward triangles of Shakti  
Intersect each other to form Thy residence.



O mother divine!  
The nine basic elements,  
The eight and sixteen petalled lotuses,  
The group of three inner circles and  
The group of three outer squares  
Form shree chakra Thy divine abode,  
With the evolution of forty-four angles.

FOOTNOTES:

Shakti= the consort of Shiva, energy, creative energy, nature etc.  
Practical drawing method of geo-metric diagram of shree-chakra is explained in this verse.





## SAMAYA SHREE-CHAKRA

The augur of mother divine and her consort Lord Shiva.  
It is also the body of both Shakti and Shiva.

SAMAYA SHREE-CHAKRA: FOUR UP-WARD TRIANGLES OF SHIVA AND FIVE DOWNWARD TRIANGLES OF SHAKTI INTERSECT EACH OTHER TO FORM THE SHREE-CHAKRA. ACCORDING TO SAMAYA TRADITION SHREE-CHAKRA IS DRAWN IN ACCORDANCE WITH THE METHOD OF CREATION [sRushTi kRama]. The white spot or bindu will be above the central red triangle.

### CONTEXT:

Adi Shankara tries to narrate the beauty of mother divine, which is unparalleled and even the divine poets of great literary authority, claim their inability to give a true account of her divine beauty.

### TRANSLITERATION OF THE TEXT:

// twadeeyam sowandaryam- tuhanagari kanyE! tulayitum  
kaveendrAh: kalpante- kathamapi virinchi prabhRutayah:  
yadaIOkyA owtSukyAt amara lalanaa yAnti manasA  
tapObhirduShprApAmapi girisha sAyujya padaveem //12//

### POETIC RENDERING:

O mother divine!  
Daughter of the Himalaya Mountain!  
Even the great poet, the creator-Brahma  
Himself becomes incapable,  
To compare and sing Thy unparalleled beauty.

O mother divine!  
When Brahma the creator fails,  
So do the beauties of His creation;  
The heavenly beauties Ramba,  
Tilottama and other celestial ladies,  
Themselves are thrilled by  
Thy beauty and charismatic crowned head,  
And could not move their eyes from Thee.

O mother divine!  
 The celestial beauties  
 Consider themselves,  
 As next to nothing  
 To compare with Thy beauty.

O mother divine!  
 The heavenly women are  
 Mentally wishing union  
 With Thy Lord Shiva,  
 So, as to behold Thy beauty.

## FOOTNOTES:

ramba, tilottama = courtesans of heaven, created by Brahma

## CONTEXT:

Adishankara ascertains, that he is narrating the beauty of mother divine, only by the grace of the consort of Shiva. In this verse, he glorifies the compassionate glances of mother divine.

## TRANSLITERATION OF THE TEXT:

//naram varsheeyamsam nayana virasam narmasu jadam  
 TavApangaAI Oke patitamanudhaavanti shatashah:  
 galhdveNee bandhah: kucha kalash visrasta sichayAh:  
 haThAt trutyat kanchyah:vigalhita dukUIA yuvatayah://13//

## POETIC RENDERING:

O mother divine!  
 The unattractive man of old age,  
 With his blurred eyesight,  
 Moreover, alien to romantic chat,  
 Taking Thy compassionate side glances,  
 Attracting hundreds of young beautiful ladies,  
 Running after him, with dishevelled-hair,  
 The upper scarfs, off their bosom falling,  
 Their golden girdles rapidly loosening  
 In addition, the tight outfits falling down.  
 Such is the glory of, Thy compassionate glance.

## CONTEXT:

Adishankara now tries to glorify, the lotus feet of mother divine.

TRANSLITERATION OF THE TEXT:

// *kShitow ShatpanchAshad dwee samadhika panchAsh dudake  
hutAshe dwAShaShti shchturadhika panchAsh daniIE  
divi dwShatRimsh nmanasi cha chatuShaShtiriti yE  
mayUkhA stEShAma pupari tava pAdAmbuja yugam //14//*

POETIC RENDERING:

O mother divine!  
Thy lotus feet are far above  
The fifty-six rays of mUlaadhaara chakra of earth properties,  
The fifty-two rays of maNipUraka chakra of water properties  
The seventy-two rays of swaathishTaan chakra of fire properties,  
The sixty-two rays of anAhata chakra with air properties,  
The fifty- four rays of vishuddha chakra of space property;  
The seventy-two rays of Ajna chakra of self-ego.

O mother divine!  
Thy lotus feet art resting above,  
The six yogic chakras, the sea of elixir,  
In the centre of the thousand petalled lotus  
The true form of moon, the abode of bindu.

FOOTNOTES:

bindu= the quaint essence of Shiva, sperm,

CONTEXT:

Adishankara describes the way of worshiping the subtler form of Mother Divine. Her mantra is comprised of three sections. The poet expresses the power of the first part of her mantra, the kamaraja s mantra in a satvik type of meditation.

TRANSLITERATION OF THE TEXT:

// *shara jyOtsnAshuddham shashiyuta jatAjlUta makuTAm  
paratrAsatrANa spaTika ghaTikA pustaka karAm  
sa krunnatvA na TwA kaThmiva sataam sannidadhtE  
madhu kSheera drAkShA madhureeNAh: phaNitayah: //15//*

POETIC RENDERING:

O mother divine!  
 Thy body is shining pure  
 Like autumn moonlight,  
 Thy crowned head and locked hair  
 Adorned with the crescent moon.

O mother divine!  
 Thou art shining self luminous bestowing  
 With varada and abahya postures and  
 Holding the rosaries of crystal beads  
 And the book with Thy four hands.

O mother divine!  
 The pious man who salutes Thee,  
 Once In Thy above mentioned form,  
 Can t restrain talking sweet words  
 Equal to the sweetness and taste of  
 Honey, creamy milk, and grapefruits.

#### FOOTNOTES:

In Sanskrit literature, the poetry is often compared and expressed as sweet, like honey cow milk and grapefruits. Kamaraja s= pertaining to the love god, i.e. Ka, E, ee, la, hreem .

The worship or meditation, or any of the actions may be broadly categorized as, sAtwik, rAjasik and tAmasik. sAtwik = not result oriented, rAjasik= for the sake of attaining some results, tAmasik= to do some bad affects to others.

#### CONTEXT:

Adishankara explains the greatness of the mother divine s mantra.  
 One becomes capable to entertain the scholars of royal courts etc., if he meditates upon the form of mother divine as red.  
 This is the rajasik type of meditation.

#### TRANSLITERATION OF THE TEXT:

// kaveendrANAm cheetah: kamalavana bAIAtaparucheem  
 bhajamtE ye santah: katichidaruNA mEva bhavateem  
 virinchi prEyasyastraala tara shRangAralaharee  
 gabheerAbhi rvAgbhi rvdadhati satAm ranjanamamee//16//

#### POETIC RENDERING:

O mother divine!  
 Thee the all Red deity!

Thou art the rising sun,  
To the noble poet s  
Flower garden of inspiration.

O mother divine!  
Those pious personalities,  
Who worship Thee in such form, and  
Entertain the royal court scholars,  
And the assembly of learned,  
With their romantic poetry and  
Spontaneous sweet talkativeness,  
As an Incarnate male saraswait.

## FOOTNOTES:

The all Red deity = aruNa, mother divine the romantic figure.  
saraswati = the presiding deity of learning, prose and poetry, literature, knowledge and wisdom, the consort of Brahma-the creator

## CONTEXT:

Adishankara further explains the greatness of the kamaraja s part of mantra. One, who meditates upon, will become a great poet, authors epics, and becomes a literary giant.

## TRANSLITERATION OF THE TEXT:

// Savitree bhirvAchAm shashimaNi shilAbhangaruchibi  
rvashinyAdyAbhistvAm saha janani sanchintayati yah:  
sa kartA kavyAnAm bhavati mahatAm bhangiruchbhi  
rvachObhirvAgdevee vadana kamalAmOda madhuraih: //17//

## POETIC RENDERING:

O mother divine!  
Thy divine abode shree chakra is bright  
With the luminous lunar stone light,  
Thou art presiding over the company of  
sarva rOgahara chakra deities  
vashini, kaamEshwari etc group of eight,  
Twelve yogins and gandhAkarshini etc deities.

O mother divine!  
One who meditates up on Thee,  
In the above mentioned form,  
Becomes capable to compose fluently

Classical poetry and prose,  
In Accordance with the verse metres  
Like the male incarnate, Saraswati  
The presiding deity of the learned.

## FOOTNOTES:

sarva rOgahara chakra = vashini, kaamEshwari etc = vashini, kAmEshwari, mOdini, vimala, aruNa jayini, sarveshwari and kowllini.  
Twelve yogins = vidya, rechika, mOchika, amRuta, deepika, jnAna, ApyAyini, vyapini, medhA, vyOma rUpa, siddhi rUpa, lakshmi yogini.

GandhAkarshini etc= gandAkarshiNi, rasAkarshiNi, rUpAkarshiNi and sparshAkarshiNi.

## CONTEXT:

Adishankara now proceeds, to narrate the greatness of the second part of the mother s mantra. Meditating up on this part of mantra,with rajasik attitude, the devotee will be fulfilled of desires regarding to sex and riches.

## TRANSLITERATION OF THE TEXT:

// tanutchAyabhistE taruN taraNi shree sarNeebh:.  
divam sarvAmurveem aruNima nimagnAnam smarati yah:  
bhavantsya trasyadvnahariNa shalina nayanAh:  
sahOrvshyA vashyAh: kati kati na geervAN gaNikah: //18//

## POETIC RENDERING:

O mother divine!  
Thy body emanates the Red rays of the rising sun,  
And the world and space, art Dissolved in the  
Reddish Ocean of Thy divine red body-colour.

O mother divine!  
One who meditates upon Thee,  
In that form above,  
Gets the celestial ladies  
Including Urvashi,  
With the eyes of frightened wild deer  
Running after him like pets and slaves.

## FOOTNOTES:

Urvashi = a heavenly dame, created by Vishnu out of his lap among the heavenly ladies, Urvashi

is considered to be the number one.

#### CONTEXT:

Adishankara explains the meditating strategy to attract women.

#### TRANSLITERATION OF THE TEXT:

// *Mukham bindum krytwA kuch yuga madhstasya sadadhO  
harArdham dhyayEdyO haramahiShi tE manmadha kalAm  
sa sadya samkShObham nayati vanitA ityati laghu  
trilOkiee mapyAshu bhramayati raveendustanayugAm // 19 //*

#### POETIC RENDERING:

O mother divine!  
Consort of Lord Shiva!  
One who visualizes mentally,  
Thy face in the shree chakra bindu,  
Thy breasts below the bindu,  
Below that, Thy womb  
In the form of red triangle;  
And sets to meditates up on  
Thy sixteen syllabi of manmadha.

O mother divine!  
He Creates lust and passion  
In young and beautiful ladies.  
It is a remark of very low repute.  
In reality, he charms and  
Enslaves the entire Universe  
With the Sun and the moon as its bosom.

#### FOOTNOTES:

shreechakra= a geometric diagram used in the worship of mother divine. This is the body of shiva and Shakti.

Bindu = the central point of shree-chakra representing shiva

#### CONTEXT:

Adishankara explains the greatness of the third part of the mother divine s mantra.

#### TRANSLITERATION OF THE TEXT:

// kirantee mangEbhyah: kiraNnikurumbA amratarasam  
 hRudi twAmAdhattE himakarashilA mUrtimiva yah:  
 sa sarpANAm darpam shamayati shakuntaadhipa iva  
 jwara pluShtAn dRuShtwA sukhyati sudhA dhArasirayA // 20 //

## POETIC RENDERING:

O mother divine!  
 Thy devotee meditates on Thy form,  
 As Thou art beautifully carved  
 Out of moonlight emitting stone,  
 As Thy limbs emitting rays of elixir,  
 And keeps Thou firmly in his heart.

O mother divine!  
 Such devotee nullifies,  
 The poison and ego of snakes,  
 Like Garuda the king of birds,  
 He looks with elixir emitting rays,  
 Which relives the suffering,  
 Moreover heels the fever,  
 And makes the patient feel good.

## FOOTNOTES:

garuda = the king of birds, the vehicle of Lord Vishnu, the enemy of serpents.

## CONTEXT:

Adishankara explains the subtlest form of meditation of the lastt part of mother divine s mantra.

## TRANSLITERATION OF THE TEXT:

// Tatit lekhA tanveem tapanasashi vyshvAnaramayeem  
 niShaNNAm api vupari kamalAnAm tava kalAm  
 mahA padmaaTvyAm mruditamala mayEna manasA  
 mahAntah: pashyantO dadhati paramaahlAda lahareem // 21 //

## POETIC RENDERING:

O mother divine!  
 Thou art the still form of, lightning flash rays,  
 Thou art the sun, moon, and the fire form,  
 Thou art resting above the six lotuses,  
 In the thick forest of Thousand petals,

Those who meditate with out ego and illusion  
 On Thy light emitting, everlasting sAdAkya kala  
 Those grate souls float in the flood of bliss.

## FOOTNOTES:

sAdAkya kala= the sixteenth phase of moon, everlasting and without change. The union of shuddha vidhiya pure intelligence) + sadAshiv (pure-consciousness)

## CONTEXT:

Adishankara explains the glory of chanting the mother divine s names

## TRANSLITERATION OF THE TEXT:

// *bhavAni twam dAsE mayi vitara dRusssShtim sakaruNA*  
*Miti stOtum vanchan kaThayati bhavAni twamiti yah:*  
*tadaiva twam tasmai dishasi nija sayujya padaveem*  
*mukunda brahmendra sputamakuTa neerAjita padAm* //22//

## POETIC RENDERING:

O mother divine!  
 The devotee one who wishes  
 To pray for Thy compassion,  
 Wants to confess, mother I am Thy slave  
 Even before, he utters mother I am...  
 Thou art providing him union with Thee,  
 Whose lotus feet are worshipped by the  
 Lord Brahma, Vishnu and Lord Shiva.

## FOOTNOTES:

The very utterance of the word mother I am itself is enough, to avail the compassion of mother divine.

## CONTEXT:

Adishankara narrates the greatness of union with mother divine, which is really the salvation.

## TRANSLITERATION OF THE TEXT:

// *twaya hRutwA vAmam vapuparapiruptena manasA*  
*shareeraardham shambO raparamapi shankE hRutamabhoot*  
*yat yetat twat roopam sakalam aruNAbham trinayanam*  
*kuchAbhyam Anamram kutila shashi choodAla makuTam* //23//

## POETIC RENDERING:

O mother divine!  
 Thou have already stolen  
 The left part of Lord Shiva, yet  
 Thou art not contended with it,  
 I doubt that Thou have stolen the rest.

O mother divine!  
 Thou art present in my heart lotus  
 In the shining form with,  
 Left and right parts of Thy body  
 Radiating with the redness of the rising sun  
 With three eyes and Thy waist a little bent  
 By the heavy weight of the two full breasts,  
 The crescent moon on Thy crowned head  
 Thy form is presiding over so, in my heart.

## FOOTNOTES:

According to tantra, Shiva and Shakti cannot be separated.  
 As if the heat cannot be separated from fire, the moonlight cannot exist without moon. Therefore,  
 the devotee can worship mother in her feminine form or, the male form of her consort Shiva.

## CONTEXT:

Adishankara narrates the supremacy of mother divine over Brahma, Vishnu and Rudra.

## TRANSLITERATION OF THE TEXT:

// jagatsUtE dhatA hariravati rudrah: kShapayatE  
 tiraskurvannEtat swamapi vapureeshstirayati  
 sadApUrvassarvam tadida manugRuhNAti cha Shiva  
 stvAjanam Alambya kShNa chalitayObhRULatikayO //24//

## POETIC RENDERING:

O mother divine!  
 Brahma creates the Universe,  
 Vishnu nourishes the Creation,  
 Rudra dissolves the Universe,  
 Maheashwara merges them,  
 And Himself into Sada-Shiva.  
 Thus ends the cycle of creation.

O mother divine!  
 When the wish to create  
 Arises in Sada-Shiva,  
 He takes the movement  
 Of Thy eyebrows as the  
 Endorsement by Thee  
 And once again creates  
 The trio and Ishwara  
 To create the Universe.

## FOOTNOTES:

Shiva, rudra, ishwara and mahEshwara are all the form of sadAshiva. The names are often used as in synonyms. Actually, the names and their functions vary.

## CONTEXT:

Adishankara narrates the greatness of mother divine's feet and its worship.

## TRANSLITERATION OF THE TEXT:

// trayANAm dEvAnAm triguNa janitAnAm tava shive  
 bhavEtpUjA pUjA tava charaNayOryA virachitA  
 tathahi twat pAdOdvahana maNipeeThikasya nikatE  
 sthitA hyEte shashvatmukulhitakarOttamsamakutah: //25//

## POETIC RENDERING:

O mother divine!  
 The consort of  
 Lord Sada Shiva!  
 The manifest three qualities,  
 The satva rajas and tamas are  
 The Brahma Vishnu and Rudra;  
 The worship to Thy lotus feet is  
 The real worship to the trio  
 Which is, in total perfect line?

O mother divine!  
 The divine trios always present  
 With their heads bowed down  
 And folded hands as their crown  
 At the rest plank of Thy lotus feet.

## FOOTNOTES:

satva = the truth oriented, rajas = the action oriented, tamas = the sleepy, laziness- oriented. Trio = Lord Brahma, Vishnu, and Rudra.

## CONTEXT:

Adishankara narrates the grace of mother divine.

## TRANSLITERATION OF THE TEXT:

// virinchih: panchatwam vrajati hari raapnOti viratim  
 vinAsham keenAshO bhajati dhanadO yAti nidhanam  
 vitandree mAhEndree vitatirapi sammeelita dRushA  
 mahA samhArEsmin viharati satee twat patirasow //26//

## POETIC RENDERING:

O mother divine!  
 On the doomsday  
 Brahma the creator  
 Dissolves into elements.

O mother divine!  
 Lord Vishnu the protector  
 Void of all the abilities, falls  
 Into suspended animation.

O mother divine!  
 The presiding deity of death  
 The fiery looking Lord Yama  
 Himself meets his own end.

O mother divine!  
 The presiding deity of riches  
 Lord Kubeara and his royalty  
 Melts penniless into void.

O mother divine!  
 Lord MahEndra with  
 His fourteen associate Manus  
 Eternally close their eyes.

O mother divine!  
 Even in such a doomsday  
 Thy consort Lord Shiva is

Freely having an affair with Thee,  
Oh! The power of Thy chastity.

## CONTEXT:

Adishankara narrates the greatness of mental union with the mother divine.

## TRANSLITERATION OF THE TEXT:

// *japO jalpam shilpam sakalamapi mudrAvirachanA*  
*Gatih: prAdakShiNyakramaNam ashanAdyAhutividhi:*  
*praNAmasamvEsha sukham akhilam AtmArpaNa dRushA*  
*saparyA paryAya stva bhavatu yanmE vilasitam //27//*

## POETIC RENDERING:

O mother divine!  
 With ego-less self,  
 With selfless mind  
 With Soul serving desire,  
 All the conversations I do  
 May become Thy recitation.

O mother divine!  
 My free hand movements  
 May turn to be the postures  
 Shown to Thee during rituals.  
 O mother divine!  
 My journeys and roaming  
 May turn to be the rounding  
 I do around Thy lotus feet.

O mother divine!  
 My eating and drinking  
 May turn to be the offerings  
 I do to Thee in Thy worship.

O mother divine!  
 All the free movements of limbs  
 May turn to be the salutations  
 I do to Thee in the rituals.

O mother divine!  
 All the pleasant acts of mine  
 May turn to be the devotional  
 Worship I do to Thee.

## CONTEXT:

Adishankara glorifies the power of mother divine s earring.

## TRANSLITERATION OF THE TEXT:

// sudhAmapyAswAdya pratibhya jarAmRutyu hariNeem  
 vipadyantE vishvE vidhishatamakhamukhAdya diviShadah:  
 karAlham yat kShvElham kabalhitavatah: kalakalanA  
 na shamnhO stamnUlam tava janani tAtanka mahimA //28//

## POETIC RENDERING:

O mother divine!  
 Lord Brahma, dEvEndras  
 And the other celestial associates  
 Have drunk the divine elixir,  
 Which rid them of old age and death.

O mother divine!  
 On the doomsday in spite of  
 The nectar consumption,  
 The afore said divine personage  
 Succumb to invariable death.

O mother divine!  
 In spite of Consuming  
 The deadly poison kAlakUta  
 Thy consort Lord Shiva  
 Remains safe and steady  
 And triumphs over death.

O mother divine!  
 The reason for this marvel  
 Is nothing but the  
 Power of Thy earrings.

## CONTEXT:

Adishankara glorifies the greatness of mother divine.

## TRANSLITERATION OF THE TEXT:

// kireetam vairimcham parihara purah: kaitava bhidah:  
 kaThorE kotirE sthalasi jahi jambhAri makutam

*praNmrEShvEtEShu prasabha mupayAtasya bhavanam  
bhavasyAbhutthAnE tava parijanOktih: vijayatE //29//*

## POETIC RENDERING:

O mother divine!  
When Thy-self run in haste,  
To receive Thy divine consort Shiva,  
On his way to Thy palace,  
Thy maidens utter with concern,  
Oh! Thy Highness!  
On Thy way, In front of Thee,  
Aware of The crown of Brahma  
Lest, it may be a hurdle to Thee.

Oh, Thy Highness!  
Aware of The crown of Vishnu,  
The killer of demon kaitabha  
Thy legs may slip, if Thou touch it.

Oh, Your Highness!Aware of  
The crown of lord Indhra  
The killer of demon jambhAsura,  
O mother! Avoid it on Thy way.

O mother divine!  
The utterances of Thy maidens,  
Art filled with affection  
Art worth to note.

## FOOTNOTES:

indhra = the king of heaven, indhra killed demon jambhasura, hence called jambhAri.

## CONTEXT:

Adishankara explains the merits of union with mother divine.

## TRANSLITERATION OF THE TEXT:

*// swadEhOdbhUtAbhih: ghRuNinbhi raNimAdyAbhirabhitah:  
niShEvE nityE twAmahamiti sadA bhAvayati yah:  
kimAshcharyam tasya trinayana samRuddhim tRuNayatah:  
mahA samvartAgni rvirachayati neerAjana vidhim //30//*

## POETIC RENDERING:

O mother divine!  
 Thou art without  
 Beginning and end  
 Worship able by  
 The whole Universe.

O mother divine!  
 Thou are encircled by  
 The rays emitted from  
 Thy divine lotus feet.  
 And ever served by the  
 Supreme divine powers.

O mother divine!  
 The devotee who meditates  
 Ever upon Thy above form  
 Filled with the divine Ego  
 Refutes the wealth of Shiva,  
 Considers it par with the grass!  
 It is no wonder that the fire  
 Which burns the Universe,  
 Becomes the camphor flame  
 Offering presented to him.

#### CONTEXT:

Adishankara explains how the shree- vidhya tantra came into existence.

#### TRANSLITERATION OF THE TEXT:

// *chatuShaShTyA tantraih: sakala mati sandhAya bhuvanam*  
*sthita stattatsiddhi prasava para tantraih: pashupatih:*  
*punastvannirbandA dakhila puruShArdhaika ghaTanA*  
*svatantram tE tantram kShtitala mavAteetaradidam //31//*

#### POETIC RENDERING:

O mother divine!  
 The Lord of all beings,  
 Shiva created sixty-four tantras  
 For the benefit of mortals  
 And became relaxed and restful.

O mother divine!  
 Thou art heard all about them

As revealed by Thy consort,  
 Thou have understood the gist,  
 And found them all useless  
 As the Tantras fail in fulfilling  
 The pre- requisite, the salvation.

O mother divine!  
 Thou have dissatisfied by  
 The works of Thy Lord and  
 Insisted upon Him to create  
 A tantra that is sovereign and  
 Not bound by time and space  
 Independent in providing  
 All the four purushartha s.

O mother divine!  
 In fulfilment of Thy request  
 Lord Shiva created a new tantra  
 The shree vidya tantra  
 For the benefit of mortals.

#### CONTEXT:

Adishankara narrates the mother divines mantra starting with the Sanskrit alphabet ka .

#### TRANSLITERATION OF THE TEXT:

// *Shiva shaktih: kAmah: kShiti ratharavih: sheetakiraNah:*  
*smarO hams sshakrastadanucha parAmAraharayah:*  
*hyAmeE hRullekhAbhi tisRubhi ravaSAnEShu ghatitAh:*  
*bhajantE varNAstE tava janani nAmAvayavatAm //32//*

#### POETIC RENDERING:

O mother divine!  
 The seed syllabi sound of Shiva ka  
 The seed syllabi sound of Shakti E  
 The seed syllabi sound of cupid ee  
 The seed syllabi sound of earth la  
 The seed syllabi sound of empress hreem  
 Form the part of mantra of fire.

O mother divine!  
 The seed syllabi sound of sun ha  
 The seed syllabi sound of moon sa

The seed syllabi sound of smara ka  
 The seed syllabi sound of swan ha  
 The seed syllabi sound of Indra la  
 The seed syllabi sound of empress hreem  
 Form the solar part of mantra.

O mother divine!  
 The seed syllabi sound of para-Shakti sa  
 The seed syllabi sound of manmatha ka  
 The seed syllabi sound of hari la  
 The seed syllabi sound of empress hreem  
 Form the lunar part of the mantra.

O mother divine!  
 These three parts together  
 Form the pancha dashaakShari mantra,  
 Thy subtle body of sound.

#### CONTEXT:

Adishankara narrates mother divines mantra, which begins with the Sanskrit alphabet ha .

#### TRANSLITERATION OF THE TEXT:

// *smaram yOnim lakShmeem tritya mida mAdow tava manOh:  
 nidhAyaike nityE niravadhi mahAbhOga rasikAh:  
 bhajanti twAm chintAmaNiguNanibaddhAkshvalayAh:  
 ShivAgnow juhwanta ssurabhighRuta dhArAhuti shataih: //33 //*

#### POETIC RENDERING:

O mother divine!  
 Thou art without beginning and end  
 Ever present Empress of, eternal form.

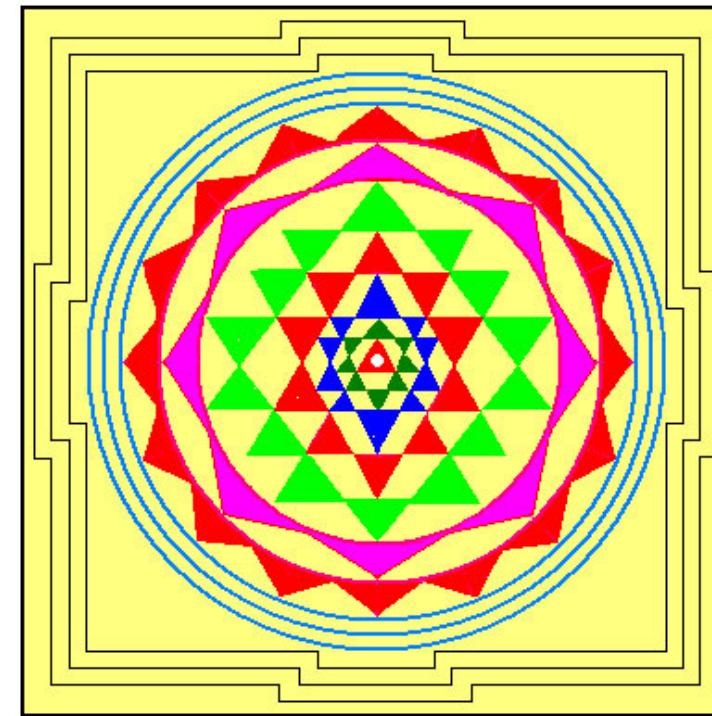
O mother divine!  
 Those few renowned yogis of samayAchAra  
 Enjoying the eternal bliss, without interruption  
 Add the seed syllabi sound of manmatha kleem  
 The seed syllabi sound of bhuvanaEshwari hreem  
 The seed syllabi sound of mahAlaksmi shreem  
 To Thy mantra of panchadashAkShari.

O mother divine! The yogis with rosary of chintAmaNi in hand  
 In the centre of the triangle of their heart lotus

To Thy utmost satisfaction, performing oblations  
In the holistic fire, tens and hundreds of times  
With the ghee of celestial cow, kAmadhEnu.

## CONTEXT:

Adishankara narrates the kowla way of           <img alt="play button icon" data-bbox="23010 135





## KOWLA SHREE-CHAKRA

Shree-chakra is the abode of mother divine and her consort Lord Shiva.

**KOWLA SHREE-CHAKRA:** According to kowla tradition, shree-chakra is drawn in accordance with samhara karma [the destructive method]. Four down ward triangles and five up-ward triangles intersect each other to form the shree-chakra. The white spot or bindu will be in the centre of the red triangle.

### CONTEXT:

Adishankara proposes that beginning with ego [psychic] unto earth the six principle elements culminate in mother divine.

### TRANSLITERATION OF THE TEXT:

// *manaswam vyOmatwam marudasi marutsArathi rasi*  
*twa mApastwam bhUmistwayi pariNatayAm nahi param*  
*twameva swAtmAnam pariNamayitum vishva vapuShA*  
*chidAnandAkAram Shiva yuvati bhAvEna bibhRuShe //35//*

### POETIC RENDERING:

O mother divine!  
The consort of Lord Shiva!  
Thou are the psychic element  
Present in the Ajnaa-chakra.

O mother divine!  
Thou art the space element  
Present in the vishuddhi-chakra.

O mother divine!  
Thou art the air element  
Present in the anaahata-chakra.

O mother divine!  
Thou art the fire element

Present in the swAdhishtana.

O mother divine!  
Thou art the water element  
Present in the manipura.

O mother divine!  
Thou art the earth element,  
Present in the muladhara.

CONTEXT:

Adi Shankara beautifully narrates the way of worship of mother divine and Lord Shiva, in the AjnA-chakra.

TRANSLITERATION OF THE TEXT:

// *tavAjnA chakrastham tapana shashi kOti dutidharam  
Param shambhum vande parimilhita pArshyam parachita  
yamArAdhyan bhaktyA ravi shashi shucheenAmanviShayE  
nirAIOkE/OkE nivasati hi bhAIOkA bhuvanE //36//*

POETIC RENDERING:

O mother divine!  
Worshiping Thy Lord Shiva,  
The devotee becomes capable  
To enter and reside in the  
Ever cool and luminous place,  
Which is invisible to the naked eye,  
Where the rays of sun, Moon and,  
Fire cannot become capable to enter.

O mother divine!  
To whom Thy Ajna chakra  
Becomes the abode,  
Who is shining with the light of  
Crores of suns and moons,  
And surrounded by Thee and Para,  
On both the left and right sides,  
I do salute the Lord Shambu.

CONTEXT:

Adishankara praises the presiding deities of vishuddha chakra.

TRANSLITERATION OF THE TEXT:

// vishuddow te shuddha spatika vishdam vyOma janakam  
 Shivam seve devee mapi Shivasamana nyavasitAm  
 yayOh: kantya yantyah: shashikiraNa sArUpya saraNEh:  
 vidhUtam tardhwAntA vilassati chakOreeva jagatee //37//

## POETIC RENDERING:

O mother divine!  
 I bow to Thee and Thy Lord Shiva  
 In Thy abode vishuddhi chakra  
 Thou and Thy Lord art crystal pure  
 And Creators of the space element.

O mother divine!  
 Thy devotees of the three worlds,  
 Relieved of their darkness like ignorance,  
 By the brilliance of moon light like rays  
 Ever emitting out of both Thy bodies.

O mother divine!  
 The moonlight quenches the hunger of  
 The chakora bird and fully satisfies it,  
 So do Thy devotees become ever blissful.

## FOOTNOTES:

vishuddhi chakra = the fifth from the base pertaining to mother divine, with property of space [ether, sky]. Chakora = a bird which is only satisfied with the moonlight

## CONTEXT:

Adishankara glorifies the presiding deities of anAhata chakra.

## TRANSLITERATION OF THE TEXT:

// samunmeelatsamvitkamala makarandaika rasikam  
 bhajEhamsa dwandwam kimapi mahatma mAnasa charam  
 ydAlApAdaShTa dashaguNitavidyapariNatih:  
 yadAdattE dOShAdguNa makhla madbhyAh: paya ivah: //38//

## POETIC RENDERING:

O mother divine!  
 I salute the divine swan couple,

Which mainly interested in the  
Nectar from the lotus of wisdom  
With unmatched supreme taste.

O mother divine!  
I salute thee and Thy consort Shiva,  
In the form of divine swan pair,  
Who swims in the lake of  
Great yogi s holy thoughts,  
Which are beyond description.

O mother divine!  
The talks of the divine swan pair,  
Evolved as eighteen disciplines.  
As swan separates water from milk,  
So does the swan pair may throw out  
All the faults and sins, of our deeds!

#### FOOTNOTES:

swan couple = the mother divine and her consort sadAshiva  
eighteen disciplines= the four VEdAs, six vEdAngAs i.e.[shiksha, vyAkaraNa, chandO,nirukta, kalpa and jyOtiSha], meemAmsa, nyAya, purANa, dharma shastra, Ayurveda, gAndharva vEda , dhanurveda and artha shastra.

#### CONTEXT:

Adishankara describes the greatness swAdhishtAna chakra.

#### TRANSLITERATION OF THE TEXT:

//tava swAdhiShtAne hutavahamadhiShTAya niratam  
tameedE samvartam janani mahateem tamcha samayAm  
yadAIoke IOkAn dahati mahati kROdhakalite  
dayardRayA dRuShTi shishira mupachAram rachayati //39//

#### POETIC RENDERING:

O mother divine!  
I salute Thy Lord Shiva!  
The presiding deity of  
SwAdhishtAna chakra,  
The ever-shining Lord  
Who is familiar with the  
Name of samvartAgni.

O mother divine!  
I salute Thee and Thy Lord as well,  
With whom, Thou Ever have,  
Five-fold equanimity.

O mother divine!  
When the stern fiery looks of  
Thy Lord sets ablaze the world;  
Thou with Thy compassionate Looks  
Once again, heel the whole world.

## FOOTNOTES:

samvartAgni = which sets ablaze the whole creation.

Swadhishtaana = the second from the base, with fire as its property situated opposite of sexual organ, in spinal cord.

Five-fold equanimity = the mother divine samaya has five fold equality with her consort sada Shiva, i. e. name = samvartEshwara vs. samvartEshwari

Form = great fire vs. great fire

Mental status = fiery looks vs. fiery looks

Physical status= setting ablaze the worlds

Presiding over = SwAdhishTAna chakra

## CONTEXT:

Adishankara narrates about the maNipUraka chakra.

## TRANSLITERATION OF THE TEXT:

// *taTitwantam shaktyA timiraparipanTji spuranyA*  
*Spurat nAnAratnAbharaNa pariNaddhendra dhanuSham*  
*Tava shyamam mEgham kamapimaNipUraika sharaNam*  
*niShEvE varShantam haramihirataptam tribhuvanam //40//*

## POETIC RENDERING:

O mother divine!  
I bow to the Lord sadAshiva,  
Who dwells in Thy manipUraka chakra.

O mother divine!  
Thy manipUraka chakra  
Which, is lit by the shining of  
The storm lightning energy,  
The rainbow created by the golden jewellery

Adorned with a verity of studded diamonds  
 Which throws out the engulfed  
 Darkness of the manipUraka chakra.

O mother divine!  
 I bow to the Lord sadAshiva  
 Thy Lord in the form of a cloud  
 Powering rain on the three worlds  
 Which are set ablaze, by the great  
 Deluging sun fire named Hara.

## FOOTNOTES:

MaNipUraka chakra = the third chakra from the base, with watery element properties.

## CONTEXT:

Adishankara sings the glory of the presiding deities of mulAdhAra chakra.

## TRANSLITERATION OF THE TEXT:

// *tavAdhare mUIE saha samayayA lAsyaparayA*  
*navAtmAnam manye navarasa mahatandava naTam*  
*vubhAbhyAmEtabhya mudayavidhi muddishya dayayA*  
*sanATHAbhyamajjnE janaka jananeemajagadidam //41//*

## POETIC RENDERING:

O mother divine!  
 I bow to Thy Lord Ananda bhairava  
 Who dwells in Thy mUIAdhArachakra.

O mother divine!  
 Thy Lord in the mUIAdhAra-chakra  
 Who is very interested in dancing  
 In partnership with Thee,  
 He as Ananda bhairava  
 And Thou samaya as Ananda bhairavi  
 The Ananda bhairava as navAtma and  
 Thy wonderful dance with nava rasA.

O mother divine!  
 Thou both come into union  
 With compassion, and once again  
 To bring these worlds into existence,  
 Which is melted into ashes,

By the great overwhelming fire.

O mother divine!  
I bow to such a divine pair,  
Ananda bhairava and his consort  
Ananda bhairavi in my pure heart.



FOOTNOTES:

Ananda bhairava = the nude drunken form of Shiva burning with lust in the mUIAdhAra chakra.  
Ananda Bhairavi = the nude drunken form of mother divine burning with sexual desire in the mUIAdhra chakra .nava rasa = the nine emotions, i.e. Compassion, valour, wonderful, laughing, thrilling, fearfulness, romantic, peacefulness, kindness, weeping, awe-inspiring or loathing etc.  
navAtma = the Ananda bhairavawith nine forms.

Ome shAnty shAnty ShAntihi:

THE END